

1978



1979

THE ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, SW7 2BS
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ELIZABETH WELLS, ARCM

KEEPER OF THE PORTRAITS AND EPHEMERA

OLIVER DAVIES, FRCM

Pianoforte and/or Pianoforte Accompaniment

BARSTOW, JOHN, ARCM
DAVIES, OLIVER, FRCM
DAWKES, HUBERT, BMusLond, FRCM, FRCO
DONSKA, MARIA, HonARCM
DYSON, RUTH, ARCM
ELEMENT, PETER, ARCM
FISCHER RAYMOND, LRAM, HonRCM
GERALD, RUTH, MusB Adelaide, LRAM, ARCM
GRAHAM, ALASDAIR, BMusEdin, HonRCM,
Diplomé Vienna State Academy, LRAM
HILL, BARBARA, GRSM, ARCM
HORSLEY, COLIN, OBE, FRCM, HonRAM
LAKE, IAN, ARCM
LILL, JOHN, FRCM, HonFTCL, FLCM
MORRISON, ANGUS, FRCM, HonRAM
NUNN, RICHARD, LRAM, ARCM
PARKHOUSE, DAVID, FRCM
PLATTS, HARRY, LRAM, ARCM
PLUMMER, MARGARET, GRSM, ARCM, ARCO
REYNOLDS, EILEEN, FRAM, FRCM
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ROWLANDS, ALAN, MAOxon, LRAM, ARCM
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SAVAGE, STEPHEN, LRAM, ARCM
SELICK, PHYLLIS, OBE, FRAM, FRCM
SMITH, GERALD, MAOxon, ARCM
SOLOMON, YONTY, BMus Cape Town
SUTHERLAND, ROBERT, ARCM
TAYLOR, E. KENDALL, FRCM
VIGNOLES, ROGER, BA, MusBCantab, ARCM
WALLFISCH, PETER, HonRCM
WARD, DAVID, LRAM, ARCM
YU CHUN YEE, ARCM, LRSM

Harpsichord

DAWKES, HUBERT, BMusLond, FRCM, FRCO
DYSON, RUTH, ARCM
MALCOLM, GEORGE, CBE, MA, BMusOxon, FRCM,
HonRAM

Organ

BIRCH, JOHN, HonMASussex, FRCO(CHM),
LRAM, ARCM
DANBY, NICHOLAS, LRAM, ARCM
DARLOW, DENYS, FRCO, HonRCM
GUEST, DOUGLAS, CVO, MA, MusBCantab, FRCM,
HonFRCO, HonRAM
LATHAM, RICHARD, FRCM, FRCO
POPPELWELL, RICHARD, FRCO, ARCM

Composition, Theory and Keyboard Harmony

ASHFIELD, ROBERT, DMusLond, FRCO, HonARCM
BOND, TIMOTHY, BMusLond, FRCO, ARCM
CANNON, PHILIP, FRCM
CURROR, IAN, FRCO(CHM), ARCM
CONNOLLY, JUSTIN, ARCM
CRUFT, ADRIAN, HonARCM
DALE ROBERTS, JEREMY, BMusDunelm, HonRCM
DARLOW, DENYS, FRCO, HonRCM
DODGSON, STEPHEN, FRCO, ARCM
GIFFORD, GERALD, MACantab, BMusDunelm,
GRSM, FRCO, ARCM
GUEST, DOUGLAS, CVO, MA, MusBCantab,
FRCM, HonFRCO, HonRAM
HOROVITZ, JOSEPH, MA, BMusOxon, HonARCM
HOWELLS, HERBERT, CH, CBE, DMusOxon,
FRCM, FRCO, HonRAM (Emeritus Prof. of
Music at University of London)
JONES, KENNETH V., HonARCM, ARCO
KELLY, BRYAN, ARCM
LAMBERT, JOHN, FRCM, LRAM, ARCO
LATHAM, RICHARD, FRCM, FRCO
LYNE, RICHARD, BMusLond, GRSM, ARCM,
ARCO
MILNER, ANTHONY, DMusLond, FRCM
RIDOUT, ALAN, ARCM
ROXBURGH, EDWIN, BACantab, BMusDunelm,
FRCM, LRAM
SALTER, TIMOTHY, MACantab, HonRCM, LRAM,
ARCO, MTC
SEARLE, HUMPHREY, CBE, MAOxon, FRCM
SLATER, CHRISTOPHER, BAOpen, FTCL, ARCM
SMITH, GERALD, MAOxon, ARCM
STEVENS, BERNARD, MA, MusDCantab, FRCM,
HonRAM
STEVENS, DEREK, FRCO, LRAM, ARCM, LGSM
SWANSTON, RODERICK, MA, MusBCantab, GRSM,
FRCO, LRAM, ARCM
WEBBER, W. S. LLOYD, DMusLond, FRCM,
FRCO, FLCM, HonRAM
WILKINSON, PHILIP, DMusLond, MMusRCM,
FRCM, LRAM
WILLIAMS, JOHN R., MA, MusBCantab, FRCO,
HonRCM
WILSON, JOHN W., MA, MusBCantab, FRCO,
ARCM

Singing

ALAN, HERVEY, OBE, FRCM, HonRAM
CABLE, MARGARET, ARCM
CLINTON, GORDON, FRCM, FBSM, HonRAM
ENGLISH, GERALD, ARCM
EVANS, EDGAR, HonRCM
JOHNSTON, DAVID, HonRCM
KINGSLEY, MARGARET, LRAM, ARCM
PACKER, RUTH, FRCM
ST. CLAIR, MERIEL, FRCM
SHARP, FREDERICK, HonARCM
STUDHOLME, MARION, ARCM
TEAR, ROBERT, MACantab, HonRCM
VAN DER PUMP, LYNDON, ARCM
YORK SKINNER, JOHN, BMusLond, LRAM

Vocal Repertoire

DAWKES, HUBERT, BMusLond, FRCM, FRCO
GRAHAM, ALASDAIR, BMusEdin, HonRCM,
Diplomé Vienna State Academy, LRAM
NUNN, RICHARD, LRAM, ARCM
SUTHERLAND, ROBERT, ARCM
VIGNOLES, ROGER, BA, MusBCantab, ARCM

Violin

BEAN, HUGH, CBE, FRCM
COHEN, RAYMOND, FRMCM, HonRCM
GARCIA, JOSE LUIS, HonARCM
HIRSCH, LEONARD, FRCM, HonFRMCM
KEENLYSIDE, RAYMOND, HonMANewcastle, LTCL,
HonRCM
KOK, FELIX, ARAM, LRAM, HonRCM
LIDKA, MARIA, HonRCM
LUDLOW, JOHN, HonARCM
MASON, FRANCES, ARCM
PINI, CARL, HonRCM
PIPER, KENNETH, ARCM
ROBBINS, TESSA, ARCM
STEADMAN, JACK, FRCM
STEVENS, BERTHA, LRAM, HonRCM
VANECEK, JAROSLAV, HonRCM, Grad. Prague
Conservatoire

Baroque Violin

MACKINTOSH, CATHERINE, ARCM

Viola

BEST, ROGER, ARMCM, HonRCM
HAWKINS, BRIAN, ARCM
MAJOR, MARGARET, HonMANewcastle, ARCM
RIDDLE, FREDERICK, FRCM
VANECEK, JAROSLAV, HonRCM, Grad. Prague
Conservatoire
WELLINGTON, CHRISTOPHER, BAOxon, ARCM

Violoncello

BUNTING, CHRISTOPHER, MACantab, HonRCM
BUTLER, ANTONIA, HonRCM
CROXFORD, EILEEN, ARCM
DICKSON, JOAN, FRCM, LRAM
FLEMING, AMARYLLIS, HonRCM
PINI, ANTHONY, OBE, FRCM
SHUTTLEWORTH, ANNA, BAHons, ARCM

Double Bass

BRITTAIN, MICHAEL
SLATFORD, RODNEY, HonRCM

Flute

BELL, SEBASTIAN, HonRCM
BUTT, DAVID, FRAM
HYDE-SMITH, CHRISTOPHER, HonARCM
MAYGER, GRAHAM, ARCM
WALKER, EDWARD, FRAM, FRCM

Baroque Flute

MCGEGAN, NICHOLAS, MACantab, LTCL, HonRCM

Oboe

BROWN, JAMES, HonRCM
FRANCIS, SARAH, ARCM
GRAEME, PETER, HonARCM
JAMES, NATALIE, HonRCM
LORD, ROGER, ARCM
SUTCLIFFE, SYDNEY, HonARCM
WINFIELD, MICHAEL, HonRCM

Baroque Oboe

SHANKS, CLAIRE, ARCM

Clarinet

BRADBURY, COLIN, ARCM
COURTNEY, COLIN
FELL, SIDNEY, FRCM
KING, THEA, FRCM
MCCAW, JOHN, ARCM
TSCHAIKOV, BASIL, HonARCM

Bass Clarinet and Saxophone

TRIER, STEPHEN, HonARCM

Bassoon

CAMDEN, KERRISON, ARCM
GAMBOLD, GEOFFREY, HonRCM

Baroque Bassoon

LANGE, HANS-JURG

Double Bassoon

BURNES, JOHN, HonRCM

Horn

BAKER, JULIAN, HonRCM
MOORE, DOUGLAS, FRCM, ALAM

Trumpet

MASON, DAVID, ARCM
WALTON, RICHARD, FRCM

Tenor Trombone

GOODWIN, PETER
IVESON, JOHN, BMusLond, LRAM, ARCM
WILSON, ARTHUR, HonRCM

Bass Trombone

MCELHONE, GERALD, HonRCM

Tuba

JENKINS, JOHN, HonRCM

Timpani and Percussion

CUMBERLAND, ALAN, HonARCM
HARMAN, BERNARD, HonFLCM, HonRCM
KESZEL, JANOS
SKINNER, MICHAEL, HonRCM

Harp

HIBBERT, FIONA, GRSM, ARCM
ROBLES, MARISA, HonRCM
SCHEFFEL-STEIN, RENATA, HonRCM

Guitar

BASHFORD, PATRICK, HonRCM, AGSM
BONELL, CARLOS, HonRCM
JESSETT, MICHAEL, HonRCM

Viols

BAINES, FRANCIS, HonRCM

Viola da Gamba

SKEAPING, ADAM

Lute

POULTON, DIANA, HonRCM

Recorder

PAGE, ELIZABETH, ARCM
WINTERS, ROSS, BAOxon, ARCM, LTCL

Early Music Group

BAINES, FRANCIS, HonRCM
HARWOOD, IAN, HonRCM
MCGEGAN, NICHOLAS, MACantab, LTCL, HonRCM
PAGE, ELIZABETH, ARCM
ROGERS, NIGEL, MACantab

20th Century Ensemble

ROXBURGH, EDWIN, BACantab, BMusDunelm,
FRCM, LRAM (Director of the Ensemble)
SAVAGE, STEPHEN, LRAM, ARCM

History, BMus and GRSM Study Groups, Aural Training and Miscellaneous Classes and Lectures

BARSTOW, JOHN, ARCM
BIRCH, JOHN, HonMASussex, FRCO(CHM), LRAM, ARCM
BOND, TIMOTHY, BMusLond, FRCO, ARCM
CANNON, PHILIP, FRCM
DALE ROBERTS, JEREMY, BMusDunelm, HonRCM
DARLOW, DENYS, FRCO, HonRCM
DAWKES, HUBERT, BMusLond, FRCM, FRCO
DYSON, RUTH, ARCM
FRANCIS, JOHN, FRCM, FGSM
GIFFORD, GERALD, MACantab, BMusDunelm, GRSM, FRCO, ARCM
GRIER, CHRISTOPHER, MA, MusBCantab, HonRCM
HIRSCH, LEONARD, FRCM, HonFRMCM
HOROVITZ, JOSEPH, MA, BMusOxon, HonARCM
JACK, ADRIAN, LRAM, ARCM, ARCO
KNAPP, ALEXANDER, MA, MusBCantab, LRAM, ARCM
LAMBERT, JOHN, FRCM, LRAM, ARCO
LATHAM, RICHARD, FRCM, FRCO
MCGEGAN, NICHOLAS, MACantab, LTCL, HonRCM
MAYER-LISMAN, ELSE, HonRCM
MILNER, ANTHONY, DMusLond, FRCM
POPPELWELL, RICHARD, FRCO, ARCM
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SLATER, CHRISTOPHER, BAOxon, FTCL, ARCM
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WELLS, YVONNE, HonRCM
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WILSON, JOHN W, MA, MusBCantab, FRCO, ARCM

Dalcroze Eurhythmics

VANDERSPAR, ELIZABETH, LRAM, Dalcroze Certificate (London), Dalcroze Certificate (Geneva), HonRCM

Language Classes

ALBERG, LELLA, HonRCM, HonARAM (Italian)
HENNY, JEANNE, BALond, HonRCM (French)
TAYLOR-STACH, BERTHA, HonRCM (German)

Conductors

DARLOW, DENYS, FRCO, HonRCM
(Bach Cantata Choir)
DEL MAR, NORMAN, CBE, HonDLittSussex
HonDMusGlasgow et Bristol, FRCM, FGSM,
HonRAM (1st Orchestra)
FORSTER, JOHN GRSM, ARCM
(2nd Chamber Orchestra)
LAMBERT, JOHN, FRCM, LRAM, ARCO
(Choral Group)
LANKESTER, MICHAEL, GRSM, ARCM
(2nd Orchestra and Opera)
ROXBURGH, EDWIN, BACantab, BMusDunelm,
FRCM, LRAM (20th Century Ensemble)
SAVAGE, STEPHEN, LRAM, ARCM
(20th Century Ensemble)
SOMMER, RAPHAEL, HonRCM (1st Chamber
Orchestra)
THE DIRECTOR (RCM Chorus)

Opera and Drama Training

CRAIG, DOUGLAS, OBE, MACantab, FRCM
FRSA (Director)
LANKESTER, MICHAEL, GRSM, ARCM
(Head of Music)
HALL, SHIRLEY, HonRCM (Stage Manager)
LAMBERT, CATHERINE, HonRCM (Speech Training)
LAWRENCE, KAY, AISTD, DipLCDD (Movement)
LEE, NICOLETTE (Drama)
PRIMROSE, DOROTHY (Drama)
BOYD, BETH (Drama)
WELLS, YVONNE (Speech)
CROMPTON, PAUL (Tai Chi)
GOODHALL, ANGELA (Fencing)

Electronic Music

CASSERLEY, LAWRENCE, BMusColumbia,
HonARCM

Alexander Technique

NOTT, ADAM

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BERNARD ROBERTS, ARCM (until July 1980)
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JACK STEADMAN, FRCM (to July 1981)

FOUNDATION AND HISTORY

The Royal College of Music was founded by the Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body is the President and Council, who delegate to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth The Queen Mother.

The present building was erected in 1894, through the generosity of Mr. Samson Fox, on a site granted by the Royal Commissioners of the Exhibition in 1851. Since then, there have been many additions, including a new extension which was completed in 1964. The College now possesses two concert halls, two libraries, an opera theatre, an electronics studio, a museum specially designed for the display and preservation of the College's valuable collection of historic musical instruments, and a large number of teaching studios and practice rooms. The main concert hall, which was built in 1903 and is architecturally the most impressive feature of the College, can accommodate large-scale performances and has seating for 700. The smaller hall, seating about 250, belongs to the extension of 1964 and is ideal for chamber concerts and lectures. There is a modern and spacious lending library, which also contains a collection of gramophone records, and a reference and research library where the College's large and valuable collection of rare books, music and manuscripts is kept and facilities for research students are provided. The Opera Theatre has seating for over 300. The dressing and rehearsal rooms associated with the theatre have recently been rebuilt and extended.

CURRICULUM AND AIMS

The College aims to provide a full-time musical training for students of any nationality between the ages of 16 and 25 who intend to enter the musical profession as performers, teachers or composers, and offers a selection of courses, which are explained below in greater detail. Students over the age of 25 are only admitted exceptionally for studies of an advanced nature. Singers will not normally be admitted under the age of 18. Part-time students cannot be accepted.

Lessons are provided in all the normal musical instruments and subjects (for fuller details, see list of Academic Staff). A limited number of students in their 2nd, 3rd or postgraduate years can take orchestral conducting as part of their curriculum, if they have the right credentials and promise for the work. A few postgraduates who show special promise may take it as a first study and will be selected by a special audition, details of which are obtainable from the Assistant Registrar. It is hoped to offer one Conducting Scholarship to a Postgraduate each year.

The College is first and foremost a conservatoire and is particularly concerned for those who aspire to be performers, whether instrumentalists, singers, orchestral players, freelance artists, or composers. It also caters particularly for those intending to teach, who, as an alternative to College of Education and University courses, are seeking a course of musical training where greater emphasis is placed on the development of practical studies and skills, and less on academic work and teacher training. The latter is provided in the one-year courses at Colleges of Education and University Institutes of Education, to which it will usually be necessary for potential teachers to proceed at the conclusion of their courses here. Applicants should understand that classroom techniques are not generally covered in our training.

There are many ensemble activities within the College, including two symphony orchestras, two chamber orchestras, a chorus of about 200 voices, a Bach Cantata Choir, a 20th Century Ensemble (undertaking rehearsal and performance of Contemporary Music) and an Early Music Group (covering Medieval, Renaissance and Baroque Music).

There are courses in Electronic Music (for composers) and Dalcroze Eurhythmics. Lessons in the Alexander Technique may be provided for those suffering from muscular tension. A considerable number of chamber music groups receive regular coaching from members of the teaching staff. Master classes and lectures by eminent musicians and teachers are arranged from time to time, including a series of coaching sessions and performances by members of The Music Group of London and other ensembles.

There are many extra-curricula musical, social and athletic activities organised and conducted by the students themselves, and concerts by the Students' Association Orchestra and other student groups are a regular feature of College life.

There is a normal programme of internal examinations. The examination at the conclusion of each year is of particular importance. Performance, reports on progress, attendance and conduct are all taken into account in this examination, and failure will normally result in the student being required to terminate the course.

THE OPERA AND DRAMA SCHOOL

The Opera School provides a specialised course of Opera training, normally of two years' duration and leading to a Certificate of Advanced Study. Students undertake formal and informal performances of opera and drama; speech training, mime and movement are also included. The course is only suitable for postgraduate and mature students of singing, who are not below the age of 20 and intend to make a career in opera. Applicants should not normally be over the age of 26 and must be prepared to take singing lessons from a professor who is on the staff of the College. Applications must be made by 12th January, 1979, and auditions will be held in February. Those who attend the audition and are British Subjects will be considered, along with present students of the College, for an Opera Scholarship which provides free tuition plus maintenance of not less than £300 p.a., tenable from September, 1979, for 1 year (with a possibility of an extension for a second year). Students taking the Performers Course at the R.C.M. are eligible to transfer to the Opera Course from their third year, subject to acceptance by audition. The Opera School also offers a one-year postgraduate course for repetiteurs which includes each week a repetiteur class, conducting classes, a piano or piano accompaniment lesson and language classes. Repetiteurs participate fully in the activities of the Opera School. A limited number of places is available to suitable students who take the special audition in May: a scholarship is available to a candidate who shows exceptional promise.

JUNIOR DEPARTMENT

The College provides a special curriculum on Saturday mornings for talented children from the age of 10. Most of the pupils are Exhibitioners supported by their Local Education Authorities, but provision is also made for fee-paying places. In both cases entrance is by competitive audition. Full particulars may be obtained from the Director of the Junior Department.

DEGREES AND DIPLOMAS

- (a) **London MMus Degree.** Obtained by examination and assessment after a one-year course.
- (b) **London BMus Degree.** Obtained by examination and assessment after a three-year course and awarded with first or second class honours or pass. More particulars are given below under "Courses."

- (c) **GRSM(Hons.) Diploma (Graduate of the Royal Schools of Music).** Obtained by examination at the conclusion of the Graduate Courses at The Royal College of Music and The Royal Academy of Music. To obtain graduate status under the Department of Education and Science Burnham Scales of Pay, it is compulsory for diploma holders to proceed to a one-year course of teacher-training at a University Institute of Education or College of Education. The GRSM diploma is recognised as being equivalent to a University Honours Degree.
- (d) **ARCM Diploma (Associate of the Royal College of Music).** Awarded for advanced instrumental performance or teaching (including Singing) and some other musical subjects. Full particulars are contained in the special syllabus, available on request. The examination for this Diploma can be taken by external students. To gain Qualified Teacher status under the Burnham Scales of Pay, diploma holders must also successfully undertake a course at a College of Education, normally of one year's duration. To gain entry to such a course, a minimum qualification of five subjects at GCE "O" level or an equivalent is necessary. However, institutions are working towards an all-graduate entry after 1979, which means that they are already seeking applicants who have 2 "A" level passes; this—together with a GRSM or BMus degree—will be the minimum qualification for entry to a College of Education after 1982.

COURSES

- (a) **MMus Course.** Open to postgraduate students of composition who already possess an honours degree in music. The course is for one year and the syllabus may be obtained from the Academic Registrar of London University, Senate House, Malet Street, W.C.1. Students taking this course have the status of Internal Students of the University of London.
- (b) **BMus Course.** A limited number of applicants having an advanced knowledge of harmony and counterpoint and showing good keyboard facility will be accepted for a three-year course leading to the award of the London BMus Degree. The course will include tuition in at least one practical subject. The examination syllabus may be obtained direct from the Academic Registrar of London University, Senate House, Malet Street, London, W.C.1. The following educational qualifications (or an acceptable equivalent) are necessary—Passes in two subjects at GCE Advanced Level, one of which must be Music, and English is preferred as the other, and three other subjects at Ordinary Level.
- (c) **GRSM Course.** A comprehensive musical training of three years' duration leading to the GRSM diploma, which is gained by examination at the conclusion of the course. Students under 18 years old on 31st December of the year of commencement are not eligible. The normal educational qualifications for the course are five passes in the GCE examination, of which two must be at Advanced Level.

All GRSM students must take a keyboard instrument as one of their studies. Those whose principal study is not a keyboard instrument must have reached a standard of keyboard playing approximately equivalent to Grade 6 (piano) of the Associated Board of the Royal Schools of Music.

The curriculum covers principal study, second study, stylistic studies, keyboard harmony, form and analysis, aural training, history of music, general knowledge of repertory, elementary choral conducting and, optionally, recorder and Dalcroze Eurhythmics. In addition, students will also take part in some of the other activities mentioned in (d) below. In the later stages of the course there are more advanced historical studies, with opportunities for research

in depth through seminars and projects. There is an alternative syllabus in the 2nd and 3rd years for advanced first-study wind and string players and singers, which places greater emphasis on solo performance and less on keyboard skills.

The GRSM course is recommended for potential teachers and all those who wish to pursue a wide course of musical study but it does not cover classroom teaching techniques. The status of the diploma is explained under "Degrees and Diplomas."

- (d) **Performers' Course.** A musical training of 4 years' duration, subject to good progress, attendance and, where applicable, continued support from Local Education Authorities. This training is suitable for singers and instrumentalists who aspire to be soloists, orchestral players, etc.

All students are expected to take the ARCM Teaching Diploma in the 2nd or 3rd year. In the final year of the course, the Dip.RCM (Perfs) Examination is taken which is open to internal students only.

The first two years of the course place emphasis on building instrumental technique combined with developing wide musical interests. In addition to individual lessons (and sometimes an extra class lesson in the principal study), second study and theory are also covered. Where applicable, orchestral playing, wind repertoire and ensembles, choir training, languages and movement are also taught. During the final two years of the course, greater emphasis is placed on specialization in the principal study and chamber music, and it may sometimes be possible to increase the length of the principal study lesson.

- (e) **Postgraduate and Advanced Study.** This course, which may be of one or two years' duration, is applicable to older students who have already completed a course elsewhere (University, College of Music, College of Education, etc.) and wish to undertake advanced study in their principal subject, or in Baroque and Renaissance music or orchestral conducting. An advanced standard of performance and/or technique will be necessary for gaininb entry. The course leads to the award of a Certificate of Advanced Study.
- (f) **Early Music Course.** An Early Music Course is provided for postgraduates who wish to pursue a one year course in Baroque and Renaissance music. Details on application to the Assistant Registrar.
- (g) **Opera Training.** See page 8 under "Opera and Drama School."

TIME OF ADMISSION AND GENERAL REGULATIONS

Students will only be admitted at the beginning of the September Term unless there are exceptional reasons for their wishing to begin their studies at some other time. They sign an undertaking on the Entrance Form to abide by the general regulations of the College, which may be found on page 17 of this prospectus. Students whose attendance, progress or conduct is unsatisfactory, may at any time be required to leave by a date to be specified by the Director.

EDUCATIONAL QUALIFICATIONS

The qualifications necessary for the MMus, BMus and GRSM courses are mentioned previously. For the Performers' Course, whilst the College will accept specially talented applicants without two subjects at Advanced Level, etc., such applicants only qualify for a mandatory award from Local Education Authorities if they possess the same qualifications as those entering BMus and GRSM courses. Applicants without two subjects at Advanced Level, etc., may, however, be eligible for a discretionary award.

Students who have been to school in Scotland and who wish to apply for the BMus Course should bear in mind the following educational equivalents: SCE "Ordinary" or "Higher" pass as a GCE Ordinary Level pass; SCE "Higher" pass plus a "CSYS" (Grades A, B and C) in the same subject is accepted as a GCE "A" Level pass. (The CSYS in Mathematics is subject to special conditions.) Qualifications for entry to the GRSM course depends upon the following equivalents: six passes in SCE, three of which must be at "Higher" grade.

FEES (1978-79)—per annum

		Home Students	Overseas Students
Tuition Performers, GRSM, BMus, and Opera Training Courses	} all	£654	£705
Postgraduate and Advanced Study Course	{*(1 hr. per week) *(1½ hrs. per week) *(2 hrs. per week)	£264 £399 £528	not applicable £429 £573

*individual tuition

Students from overseas are not eligible for the minimum rate.

Students' Association Fee (compulsory)

Postgraduate students	£7.00 per annum
All others	£14.00 per annum

Extra Tuition

Additional tuition in a student's principal or second study, or tuition in a third study, can sometimes be provided when appropriate, but the extra termly charge (£46 per term for half hourly lessons; £31 per term for 20-minute lessons) will not usually be paid by the Local Education Authority.

Payment of Fees

All fees for a term are due by the *first day of term* or within 10 days of the presenting of the account. Students, or the parents of students, are liable to pay all fees unless these are paid in full direct to the College by a Local Education Authority or by some other grant-giving body. When a grant is withdrawn in the middle of a Course, liability for fees from then onwards falls on the student or the student's parents. The Registrar requires a clear term's notice if a student leaves College before the recognised end of the Course. In default of such notice, a full term's fees are officially payable at the same time as if the student had remained at College.

Unexpected Termination of Studies

The Registrar must be notified in writing one clear week before a new term begins if a student is not resuming studies that term: otherwise the full fees for that term will be payable in lieu of proper notice being given.

Practice Facilities

The College possesses 40 practice rooms. As these are in constant demand, instrumentalists and singers should expect to undertake most of their practice at their homes or lodgings and make the necessary arrangements to do so.

METHOD OF ENTRY AND CLOSING DATE

(a) Normal Entry

Applicants for September, 1979, must complete the Application Form and send it with the Entrance and Examination fee of £7.50. Two references, preferably from their first study teacher and their Headmaster or someone of similar standing, should be sent direct by referees also by the closing date for entries, which is *12 January, 1979*. This also applies to overseas candidates wishing to attend for an audition.

The following may, however, apply by a later date, the closing date for them being as indicated: —

Overseas Applicants sending a tape recording
(as explained below) *12 February, 1979*

(b) Scholarships

Those who, by reason of exceptional promise, wish to be considered for the Scholarship Auditions, which will be held during the period 14—20 December, 1978, should mark their application forms accordingly and submit them not later than *15 November*, together with the Entrance fee of £7.50 and written evidence of outstanding musical ability. On the strength of the information supplied, the College will invite certain applicants to attend these special Scholarship Auditions. Those not selected will be informed accordingly and their applications transferred to the normal Entrance Examinations, which will be held in the week of *26 March, 1979*.

Requirements for the Scholarship Auditions are as shown for the Entrance Examination on pages 13 and 14. For details of Scholarships offered, see page 16.

OVERSEAS APPLICANTS

Overseas applicants who for geographical reasons are unable to attend an entrance examination may submit with their entry form and fee a reel-to-reel tape recording of a performance of two pieces (certified by a responsible person), a testimonial from a reputable musician and, if Associated Board examinations have been taken, a photocopy of the marks and examiner's remarks in the highest grade. They are not obliged to perform on this tape one of the pieces prescribed below under "Entrance Examinations." **Unfortunately, it is not practicable to examine guitarists or timpani and percussion players by tape.** Applicants offering any of these subjects as their principal study must attend in person for an audition, as also must those applying for the MMus, BMus, or GRSM Courses. All information regarding Associated Board Scholarships may be obtained direct from the Associated Board of the Royal Schools of Music, 14 Bedford Square, London, WC1B 3JG. All information regarding British Council Scholarships may be obtained from British Council representatives abroad.

WITHDRAWAL OF ENTRY

The following rules apply to the return of entrance fees:

Withdrawal notified 30 days or more before the examination period. Half the fee is returned.

Later withdrawal. It is regretted that no refund can be made.

COMPOSERS

Applicants offering composition as their principal study must submit two contrasting samples of their compositions, either with the entrance form or at least by 1 March, 1979. They must offer one practical study at the entrance examination and will be required to take the more advanced theory paper set for the BMus Course applicants.

NORMAL ENTRANCE EXAMINATIONS AND SCHOLARSHIP AUDITIONS

The normal entrance examinations will be held during the week beginning 26 March, 1979. All applicants must attend an entrance examination, and particulars of the date and time are notified in February or March. Only in exceptional circumstances can applicants be examined at periods other than the one mentioned above. Scholarship auditions will be held between 14—20 December, 1978.

The award of a place will be conditional on the receipt, in due course, of a satisfactory Medical Certificate from the candidate's doctor.

Entrance to the College is competitive and a very high standard of performance in the principal study is demanded of applicants for *all courses*. Musical promise and age are also taken into account. Candidates must perform two pieces in their principal study, one of which must be from the prescribed list where applicable (see below) and the other of a contrasted nature. They should, if possible, also present one piece of their own choice in their second study. The offering of a piece in the second study (piano or organ) is only compulsory for GRSM and BMus Course applicants whose principal study is not a keyboard instrument. There is a theory paper containing tests in harmony and two-part counterpoint and a short essay question. MMus, BMus Course applicants and composers take a more advanced theory paper, containing four-part writing for strings, three-part counterpoint and an essay question. Those applying for the Postgraduate and Advanced Study Course are only required to take the theory paper if their principal study is composition.

All candidates will be given sight-reading and aural tests, including interval recognition, harmonic recognition, rhythm clapping, and perception of errors. Applicants for the BMus and/or GRSM Courses and composers will also be given tests of musical initiative, including sight-reading at the piano (whether or not it is their principal study), completion of cadences and the harmonisation of a short melody at the keyboard. Candidates are recommended to study the syllabus for the Associated Board General Musicianship Grades 6 and 7 which will prepare them for these tests.

As three hours are allowed for the theory paper, candidates must expect to remain at College for most of the day of the examination.

Instrumentalists and singers will be provided with an accompanist or may bring their own if they wish.

PRESCRIBED PIECES FOR ENTRANCE EXAMINATIONS 1979

Pianoforte one of the following

Bach	Prelude and Fugue in C sharp major, Bk.I of the "48"
Bartok	Suite Op. 14, <i>either</i> nos. 1 and 2 or nos. 3 and 4
Beethoven	Sonata Op. 2 no. 3, 1st movt.
Chopin	Any Etude Op. 10 or 25, except Op. 10 no. 6
Haydn	Variations in F minor

Violin one of the following

Handel	Sonata in D no. 4, 1st and 2nd movts.
Kreisler-Pugnani	Praeludium and Allegro
Mozart-Kreisler	Rondo
Wieniawski	Romance from Concerto no. 2

and the following technical work

Scales	C maj. and min. (both forms) 3 octs., one oct. to a bow Chromatic on G, 3 octs. B flat maj. 3rds, 2 octs. slurred as desired F maj. 6ths, 2 octs. slurred as desired G maj. in octaves, 2 octs. slurred as desired	
Arpeggios	B flat maj. 3 octs., one oct. to a bow Dominant 7th on A, 3 octs. to a bow Diminished 7th on G, 3 octs. to a bow	
<i>Viola one of the following</i>		
Brahms	Sonata in E flat, 1st or 3rd movt.	
Marin Marais	French Dances	
<i>Cello</i>		
Telemann	Sonata in D (candidates should prepare the whole work, but will be asked to perform two movements only)	<i>Hortus Musicas Ed. No. 13</i>
<i>Double Bass</i>		
Cimador	Concerto in G, 1st movt.	<i>Yorke Edition</i>
<i>Flute</i>		
Godard	Allegretto.	<i>U.M.P.</i>
<i>Oboe</i>		
Mozart	Concerto in C, 1st movt.	<i>Boosey & Hawkes</i>
<i>Clarinet</i>		
Schumann	Phantasiestücke, 1st and 2nd movts.	<i>Peters</i>
<i>Bassoon</i>		
Galliard	Sonata No. 5.	<i>Peters</i>
<i>Horn</i>		
Saint-Saëns	Morceau de Concert (from beginning to figure 3)	<i>Durand & Co. (U.M.P.)</i>
<i>Tenor Trombone</i>		
Saint-Saëns	Cavatine, Op. 144.	<i>U.M.P.</i>
<i>Trumpet</i>		
Flor Peeters	Sonata for Trumpet, last 2 movts.	<i>Peters</i>
<i>Bass Trombone</i>		
Boutry	Tubaroque.	<i>U.M.P.</i>
<i>Harp</i>		
Dussek	Sonata, 1st movt.	<i>Schott</i>
<i>Guitar</i>		
Frescobaldi	Aria con Variazione (without repeats).	<i>Schott</i>
<i>Recorder</i>		
Handel	Any one of the four Recorder Sonatas, Op. 1.	<i>Schott</i>
<i>Lute</i>		
Ferrabosco	Pavan 6 (page 40 of the facsimile ed. of Robert Dowland, <i>Varietie of Lute Lessons</i> , 1610).	<i>Schott</i>

Candidates should be prepared to play the prescribed pieces either with or without repeats, as requested by the Examiners.

Other Subjects

There are no prescribed pieces for singers, organists or for other subjects not mentioned above.

DATES OF TERMS

Academic year 1978-79

18 September, 1978	.....	8 December, 1978
2 January, 1979	.....	23 March, 1979
23 April, 1979	.....	13 July, 1979

Academic year 1979-80

17 September, 1979	.....	7 December, 1979
7 January, 1980	.....	28 March, 1980
28 April, 1980	.....	18 July, 1980

In each academic year there are three twelve-week terms.

LOCAL EDUCATION AUTHORITY GRANTS

Immediately notification is received that a place at the College has been gained, application should be made to the Local Education Authority for a grant (if one is required). To avoid disappointment it will be wise at an earlier stage to ascertain from the L.E.A. what academic qualifications are demanded by them and whether there are any age limits. Most L.E.A.s demand 5 subjects at GCE "O" level and there are a few who will only make awards to those who have also gained passes in 2 subjects at "A" level. The award of a place by the College cannot be a guarantee of eligibility for L.E.A. grant. However, candidates who have been accepted by the College and who gain two "A" level passes (in addition to 3 passes at "O" level in different subjects) will receive a mandatory grant from their Local Education Authority.

ACCOMMODATION

The College is non-residential, apart from the Robert Mayer Hall of Residence, which accommodates 40 men students. Particulars concerning the Hall may be obtained from the Counsellor of the Royal College of Music and applications for entry should be sent by 1 June.

Queen Alexandra's House (Kensington Gore, London, S.W.7.) is a women's Hall of Residence administered by an independent Trust for students of music and arts in the Kensington area. A number of places are reserved here for RCM students. Particulars may be obtained from The Principal, Queen Alexandra's House.

The Henry Wood House, Camberwell, London, S.E.5., is a Hall of Residence set up by the Music Students Hostel Trust for students of the four main London music colleges. It accommodates men and women students, each College being allocated approximately 20 places. Application for entry should be made to the Counsellor of the Royal College of Music by 1 June.

Other accommodation, at reasonable cost and with practice facilities, is very hard to find. Whilst the Counsellor maintains a short accommodation list, this is very quickly exhausted. Overseas students, especially pianists, should endeavour to make suitable arrangements before they arrive in London.

IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY HEALTH CENTRE

By arrangement with Imperial College, the facilities offered at its Health Centre, which include a well-equipped surgery, consulting rooms, pathological laboratory and sickbay, are available to all our students in an emergency. Students living within a certain radius may, if they wish, register under the National Health Service with the physician-in-charge of the Centre, Dr. Christopher Grey, BA, MB, BCh(Oxon), MRCS(Lond), HonRCM.

SCHOLARSHIPS

A limited number of Scholarships is offered annually to candidates who show exceptional promise as instrumentalists, singers or composers, at the special auditions held in December. For particulars of the Opera Scholarship and the Repetiteur's Scholarship, see under "Opera and Drama School." Successful candidates will be expected to begin their studies in September, 1979.

Scholarships will normally be paid as cash grants of £160 per year direct to each scholar in three termly instalments and are not therefore reflected in accounts for Fees. Scholars themselves are responsible for applying to Local Education Authorities for grants, as previously explained; if in any individual case there is difficulty about this, the Bursar should be informed, so that special arrangements can be made, if necessary. The normal period of tenure is three years, but a Scholarship may at any time be terminated by the College if the health, progress or conduct of the scholar is unsatisfactory.

A few of the Scholarships offered may be *closed* Scholarships, which have special or local conditions for candidates who are:—

- (1) Natives of Berkshire, Bristol (or adjacent counties), Devonshire, Kent, Liverpool (or residing within 12 miles), Norfolk, Shropshire, Ulverston district (Lancashire), Wales or Wiltshire (and amongst those for Welsh Students is the Owen Bryngwyn Scholarship).
- (2) Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Scholarships, however, are awarded on merit, and eligibility for a "close Scholarship" will not necessarily enhance a candidate's chance of gaining one.

Nationality, eligibility and examination

The Scholarships are open to British subjects **only** and candidates under the age of 16 and over 25 will not normally be eligible.

Any scholarships not awarded in December will be awarded after the Entrance Examinations, when those considered suitable will be asked to perform again later on the same day.

Overseas applicants should look at the end of the appropriate paragraph on page 12.

EXHIBITIONS

Six or more Exhibitions of £80 per annum, to run for a maximum of three years, are awarded annually to students of any nationality who are already in their first year at College. These are payable in the same way as Scholarships.

PRIZES

A large number of prizes is awarded annually to College students of all nationalities.

MICHAEL GOUGH MATTHEWS

Registrar

REGULATIONS FOR STUDENTS

Students' addresses during term time

All students must make sure that their address and telephone number are known in the General Office, where a directory of addresses is kept. Changes of address of (1) their London lodgings; (2) their parents' home, must be notified immediately.

General discipline, attendance at studies, leave of absence and illness

Students are reminded that they have signed an undertaking on their entrance form to abide by the normal disciplinary regulations of the College and must attend the lessons and classes arranged for them. Students whose conduct, attendance or progress is unsatisfactory may at any time be asked to leave.

No student may be absent from his/her studies without the Registrar's permission. When absence is necessitated by illness or other cause, the General Office must be informed immediately, preferably by telephone. A medical certificate must be sent in the case of absence for more than three consecutive days on account of illness. Students who feel ill when in College should report to the Counsellor.

It is important that all classes and rehearsals should start punctually. Members of the orchestras must be in their seats five minutes before the start of a rehearsal to allow time for tuning and the signing of the attendance sheet. In the case of illness or unavoidable absence from orchestral rehearsals, the Assistant Registrar must be informed in good time and parts which have been borrowed must be returned before rehearsal. Only in an extreme emergency should a student ask another student to deputise for him in an orchestral rehearsal without the prior permission of the Assistant Registrar.

Professors expect students to let them know in good time if their lessons have to be changed on account of special College rehearsals or other unavoidable circumstances. Students are not allowed to take individual lessons in musical subjects outside the College.

All students are expected to attend at least four College concerts each term.

Students must obtain official permission on the appropriate form from the Registrar to undertake any external engagement and any regular teaching commitment. It is understood that College activities, whether they be lessons, rehearsals, examinations, etc., take precedence. No student may confirm a professional engagement until the termly calendar of College events has been published.

Change in studies

If a student wishes to change his course of studies, or professor, he should first discuss the matter either with his present professor or the Registrar. It is NOT permissible for him to approach another professor before he has taken this action. Courses cannot be changed except during the first six weeks of the Autumn Term.

Lockers for coats, instruments, etc.

Lockers are available for students, except those resident in Queen Alexandra's House or the Robert Mayer Hall, on payment in the Finance Office of £1 deposit fee. The Hall Porter will issue keys on production of receipts. Deposits will be returned when keys are surrendered.

Lost Property

The College cannot accept responsibility for anything lost in the College, so students are earnestly requested to look after their property carefully and not let it out of their sight. They are, moreover, strongly advised to insure instruments, tape-recorders and other personal possessions. The Assistant Bursar will give advice on insurance to students when so requested.

Letter Racks

It is important that students should look regularly in the letter racks, where letters and urgent messages relating to their lessons and studies will be placed.

AUDITORS

MESSRS. BAKER SUTTON & CO.

Eldon Street House,
Eldon Street, London, EC2P 2AY

BANKERS

NATIONAL WESTMINSTER BANK LIMITED

London, 10th June, 1920.

Dear Sir,
I have the pleasure to acknowledge the receipt of your letter of the 4th inst. in relation to the above matter. The same has been forwarded to the appropriate authorities for their consideration.

Yours faithfully,

The Chairman, who is responsible for the above matter, has been instructed to consider the same and to report to the Board of Directors at their next meeting. I am, therefore, unable to give you a definite answer at this time.

Yours truly,

W. H. BAKER, Secretary.

W. H. BAKER & CO.
10, ABchurch Lane, London, E.C. 4.
Telephone: 1-2345.

NATIONAL WESTMINSTER BANK LIMITED